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**THE
PRIVATE
WORLD
OF
JOHN SINGER SARGENT**



1964

For Charles Boone,

THE PRIVATE WORLD OF
JOHN SINGER SARGENT

THE CORCORAN GALLERY OF ART

Washington, D. C.

APRIL 18-JUNE 14, 1964

THE CLEVELAND MUSEUM OF ART

Cleveland, Ohio

JULY 7-AUGUST 16, 1964

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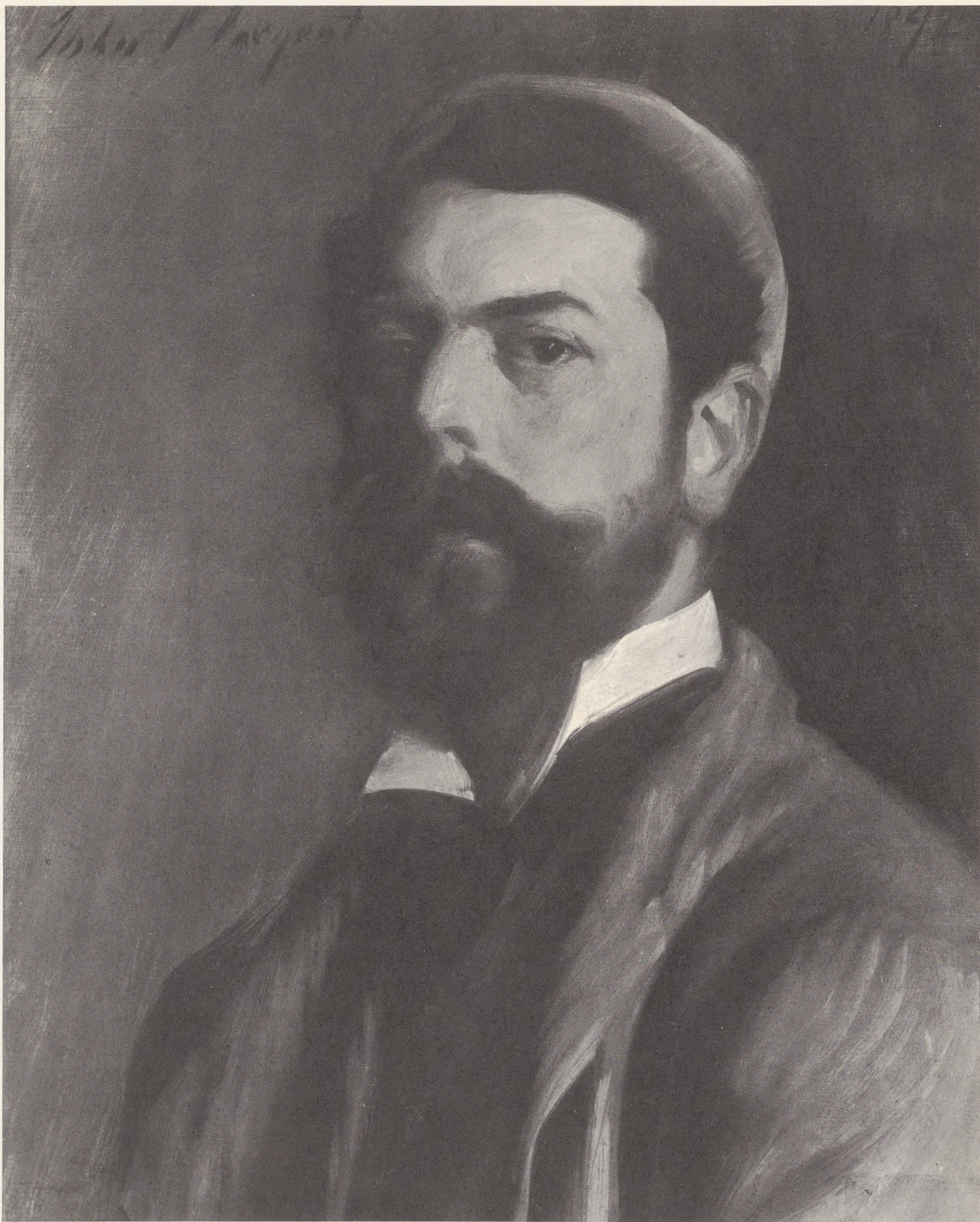
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SEPTEMBER 17-NOVEMBER 1, 1964

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57. JOHN SINGER SARGENT, SELF PORTRAIT, 1892, oil

THE PRIVATE WORLD OF
JOHN SINGER SARGENT

by

DONELSON F. HOOPES
CURATOR

The Corcoran Gallery of Art

foreword by

HERMANN WARNER WILLIAMS, JR.
DIRECTOR

The Corcoran Gallery of Art

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FOREWORD

In essaying Sargent's private world, we have attempted to treat in full an important aspect of his career which has heretofore received only secondary attention. Sargent has been long known as the last of the great portrait painters working in the grand manner. This he surely was; however, other aspects of his art are so rich and so varied that they also command our serious attention. Sargent's powers as a painter of watercolors of brilliance and beauty have long been acknowledged. His achievements as a muralist have won him a distinguished place among American artists working in that medium. That his total *oeuvre* includes such a prolific outpouring of landscape subjects and genre scenes in oil has not, we believe, received adequate treatment before the occasion of the present exhibition. Nor has it been recognized generally that Sargent also worked as a sculptor in bronze and as a printmaker in lithography.

It is appropriate to mention here some of the previous exhibitions of Sargent's art which have been presented by American museums. One of the earliest of these, mounted by The Department of Fine Arts of The Carnegie Institute in 1917, compared and contrasted the watercolors of Sargent with those of Winslow Homer. Sargent was represented by eighteen works. After Sargent's death in 1925, The Museum of Fine Arts, Boston, organized a memorial exhibition of heroic proportions, including well over one hundred examples each in oil and watercolor. Portraiture dominated the category of paintings in oil. Still later, in 1926, The Metropolitan Museum of Art, New York, presented another large Sargent exhibition which emphasized its own impressive collection of Sargent portraits. There followed a long period of inactivity, in which the artist languished in that limbo which seems to overtake the reputations of the recently deceased. Then, gradually, Sargent's star began its ascent to critical favor once more. In 1954, The Art Institute of Chicago, together with The Metropolitan Museum of Art presented an exhibition entitled, *Sargent, Whistler and Mary Cassatt*. Most recently, The Museum of Fine Arts, Boston, organized an exhibition in 1956 entitled, *Sargent's Boston*, which centered around the artist's long and memorable association with that city.

The Private World of John Singer Sargent has been organized in the belief that yet another contribution may be made toward the complete appraisal and understanding of Sargent's art in our time. The portraits which brought him international acclaim are no longer so convincing in the light of present criticism. We no longer so greatly admire the technical virtuosity, nor the illusion of worldly elegance, nor even the very act of portraiture itself. The mainstreams of modern art flow elsewhere in our own times. In deliberately limiting the number and kind of portraits represented in the exhibition, we have brought together primarily those which reveal Sargent's intimate circle of family and close friends. The public world of John Sargent—that of fashionable Edwardians and rich turn-of-the-century Americans—is not given attention here. This side of Sargent's career is documented already, and in full; its examples too well known to call for further exposition. In Sargent, however, we find one of the most richly endowed talents in American art. His restless and fertile imagination brought forth a vast accomplishment of inspired works other than the portraits for which he is generally known. By bringing together, in many cases for the first time, distinguished examples from such a wide range of the artist's creation, we hope to have pointed the way for a critical re-evaluation of Sargent's contribution. It is to this end that we dedicate our exhibition.

Finally, it must be recorded that certain important paintings are not included among those selected for this exhibition. In spite of the very gratifying response on the part of public museums and private collectors alike, a number of key works are unavailable for exhibition. We are obliged to mention that because of their standing or temporary policies on loans, The Metropolitan Museum of Art, The Sterling and Francine Clark Art Institute, The Isabella Stewart Gardner Museum, and The Hispanic Society as well as certain private collectors are conspicuously absent from the list of lenders. To those generous lenders whose treasures were made available to this exhibition go the gratitude and thanks of The Corcoran Gallery of Art and of the other museums which will share this exhibition with us.

HERMANN WARNER WILLIAMS, JR.
Director

ACKNOWLEDGEMENTS

In the preparation of this exhibition, I am indebted to the many scholars, past and present, who have written in such detail concerning the career of John Sargent. Particularly, I wish to express thanks to David McKibbin, Art Department, The Boston Athenaeum, who so generously permitted me to consult his extensive files of materials on Sargent; and to Charles Merrill Mount, author of the recent biography of Sargent who put at my disposal an unpublished manuscript dealing with the artist's early career in Paris. To both of these Sargent scholars also goes my deepest appreciation for their willingness to share their detailed knowledge of the artist's career, and for their sustained and enthusiastic support of this project from its inception.

To the many museum officials and dealers who so generously assisted me in the search for important and little-known examples for the exhibition, I owe a large debt of gratitude. Their helpful co-operation in securing the many outstanding key works for this exhibition is gratefully acknowledged. Space does not permit more than a blanket expression of thanks to them and to the many private lenders, whose names appear in the adjoining section of this catalogue. However, I wish to address a special word of appreciation to Conrad, Guillaume and Jean-Louis Ormond and to Mrs. Hugo Pitman, nephews and niece of the artist, who have relinquished to us so many treasures from their own collections.

Finally, for their inspiring interest in the exhibition, I owe a special debt of gratitude to John I. H. Baur, Associate Director of The Whitney Museum of American Art and to Samuel Shore, President of Shorewood Publishers, Inc. They have made possible, with the production of this catalogue, the participation of The Corcoran Gallery of Art in a series of published studies of distinguished American artists—a series inaugurated by The Whitney Museum of American Art. The introduction which appears in this catalogue is drawn from the text of a book which I am preparing for publication at a later date under the auspices of Shorewood Publishers, Inc.

D. F. H.

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THE PRIVATE WORLD OF JOHN SINGER SARGENT

by

DONELSON F. HOOPES

IN the forty years since his death, John Sargent's name has become synonymous with the field of fashionable portraiture of which he was the undisputed master during the final decade of the 19th century and the first decade of the 20th. His fall to a position of scorn during these intervening years is accountable to the artistic revolution which has since swept away most of the reputations of those artists who did not contribute to the modern movement. The tide of fashion influenced and was influenced by professional criticism, and achieved a reversal of the values indigenous to 19th century academicians, turning these former assets into liabilities.

In criticising those artists who held to traditions rather than seeking to extend the boundaries of expressive means in Western art, it becomes a temptation to repudiate the conservative position. In an era of change, Sargent essentially observed the established rules of form. Furthermore, his art aimed at the heights of realism. If he painted only what he could see, he painted with a firm belief in the truth of his vision. But, paradoxically, Sargent's career arrived at an eventual detachment from the school of academic realism of which he became the reluctant champion. When he at last closed his studio doors to further portrait commissions, other painters who had modelled their styles upon his, stepped into prominence. However, in no way can Sargent be classed as the founder of a particular school or the proponent of one. He was a solitary seeker, and far from being tied to the field of portraiture exclusively, Sargent engaged his expansive talents upon a wide range of subjects and interests. To evaluate this career solely in the light of his portrait commissions is to deny other evidences which speak powerfully of his strengths as a creative spirit. This is not to deny that Sargent was very much a part of the Old Order. But, while he may have rejected the modern move-

ment, he did so with a clear reasoning and not with that emotional resentment which so often characterizes the establishment's reaction to threats to its authority. In his maturity, Sargent could look calmly upon the work of Gauguin; and with equal calm, write a letter in 1911 to the editor of the English periodical, *Nation*, commenting on some paintings in a Post Impressionist exhibition: "...some of the pictures strike me as admirable in color, and in color only." The distortions apparent in the draughtsmanship of Gauguin and his circle met with Sargent's suspicion and disdain. The link had been broken in a chain of tradition that stretched backwards in time to the Renaissance.

John Sargent was born in Florence, Italy in 1856, the son of Americans. His mother, of a prominent Philadelphia family, believed that life in Europe was to be preferred over an existence in provincial America. Thus she persuaded her husband, a successful physician of Boston lineage, to abandon his career to the nomadic existence of wandering expatriates. Supported by a small annuity from her family, Mary Sargent contrived to sustain her husband and three children on a never-ending Grand Tour. Often they were reduced to spending part of a winter in a summer resort, taking advantage of the off-season rates. Born into such a milieu, John Sargent spoke Italian and French with the same fluency that he conversed in English. His natural aptitude for drawing received early guidance from Mrs. Sargent, herself a passable watercolorist. Through her influence John received his first instruction from a professional artist. In Rome during the winter of 1868-69, the boy made copies of paintings in the studio of Carl Welsch. In 1870, the Sargents moved to Florence where John was enrolled in the venerable Accademia delle Belle Arte, to receive his first formal instruction. The delicate and tenuous sketches which he had made only a few summers before in Switzerland under the guidance of a family friend and Royal Academician, Joseph Farquharson, were now succeeded by stronger statements in the sketchbook. Seated on the slopes of Bellosguardo or on the edge of the Piazzale Michelangelo, he made searching and poetic views of his beloved Florence. As for the Accademia, he hated it: "...human ingenuity has never contrived anything so unsatisfactory," he once wrote to a cousin. During the years 1870-74, Sargent developed his skill with line that had led Hiram Powers to prophesy a glowing future for him. The notebooks became filled with every object or scene which caught his imagination. Sargent's natural facility was, from the first, strengthened by a discipline of mind which insisted upon completion of each sketch before embarking upon another. Clearly, to such a precocious talent, no academy could supply the demand; for the die was cast: John decided to become an artist.

Sargent was eighteen years old when his family took up residence in Paris, in 1874. In view of the tremendous upsurge of artistic expression in Paris during the decades of the '60s and the '70s, it may be imagined with what temerity the conserva-



136. THE MATTERHORN, ca. 1868, *pencil*

tive elder Sargents approached the problem of placing the boy in a suitable *atelier*. He was formally enrolled in the Ecole des Beaux Arts; but in October of this first year, quickly qualified for entrance into the studio of the portrait painter, Charles August Emile Duran, who styled himself, "Carolus-Duran." Two reasons suggest themselves for the choice of Carolus-Duran as a teacher. Sargent's mentor during those early happy summers in Switzerland had been a student of this painter, and it is logical to suppose that the elder Sargents learned of Carolus-Duran at that time. Furthermore, the choice of a teacher would be predicated upon practical considerations. Portraiture would be a proper occupation, insuring some measure of financial gain. The influence of the intense, suave and accomplished Carolus decided the course of Sargent's career as an artist. Not only did it give the younger man a thoroughly solid, if academic technique, but it also focused his talent upon portraiture.



138d. STUDY OF A GREYHOUND, after 1870, pencil

Lingering always at the edges of Sargent's assault upon the heights of portraiture, was a longing to produce works of pure aesthetic merit. Though only a few early works are left to us today, they tell of an inventive freshness not present in the Carolus-dominated portraits which Sargent began to enter in the official Salons. If the Salons were the means by which his fortune was to be made, Sargent was not blind to the excitements of artistic activity in other quarters. In the spring of 1876, the young artist visited an exhibition of Claude Monet's light- and color-filled canvases, and chanced to meet Monet in the gallery. A friendship developed between the two that was to last for many years. This association also brought Sargent's career into a brief but important Impressionist flowering ten years later.

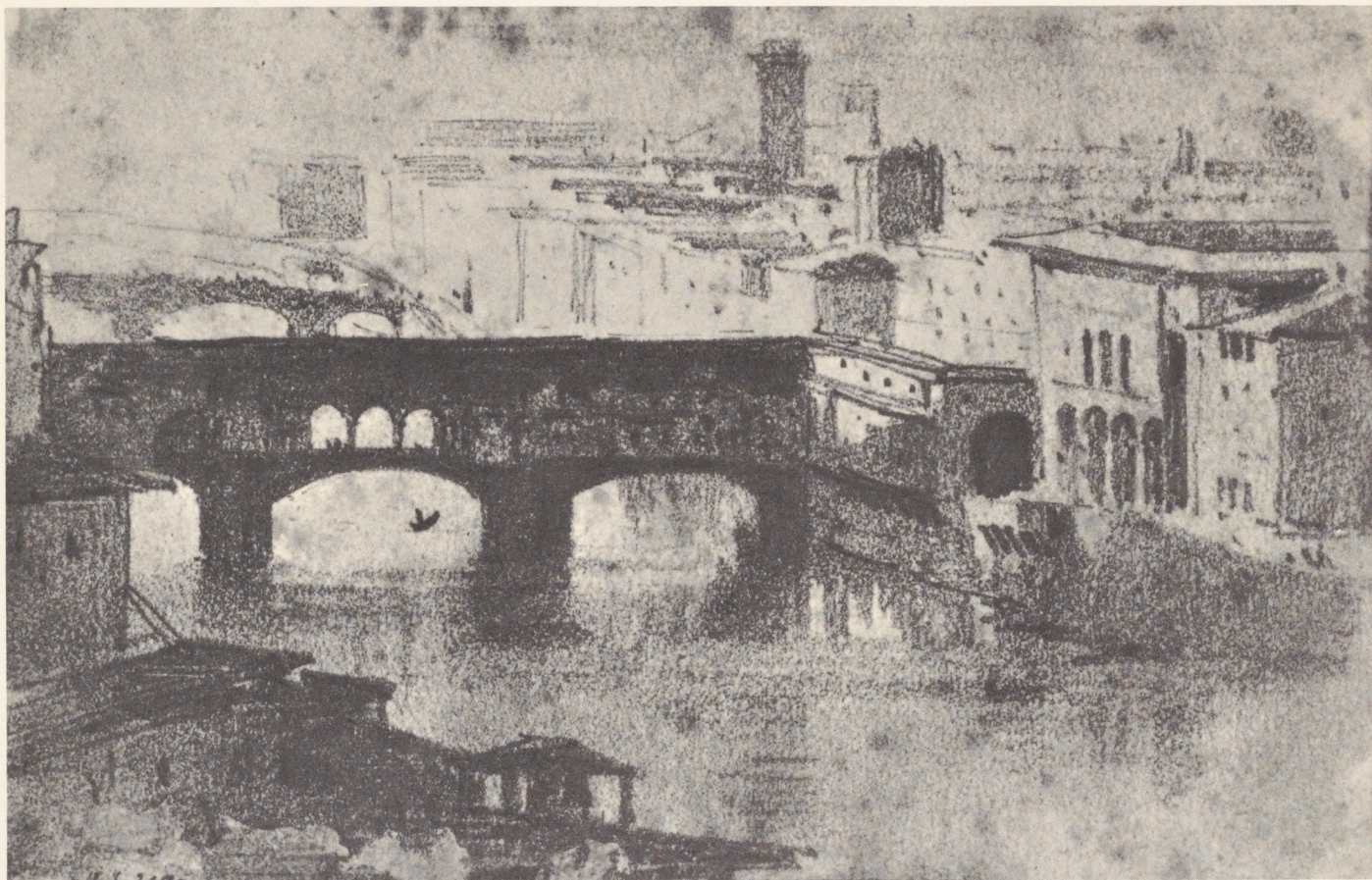
The alchemy of Carolus' studio effected the greatest change, however. From a relatively shy youth, Sargent had become self-possessed and worldly under the Frenchman's tutelage. If the choice was deliberately made between joining the group of independent artists which included his friend Monet, or adhering to the established order

represented by Carolus, Sargent seems to have decided in favor of the latter. From 1877, when the master honored his talented pupil by asking him to assist in the painting of a Louvre mural commission, Sargent seems to have placed his future solidly at Carolus' command. His first Salon piece, a portrait submitted in 1877, was thoroughly marked by the Carolus manner; and, indeed, many of Sargent's portraits dating from this year through 1879 are virtually indistinguishable from the work of the master.

The Oyster Gatherers of Cancale, (No. 4) submitted to the Salon of 1878 won an Honorable Mention and gave Sargent his first taste of artistic as well as popular success. The luminous atmosphere of the work bears on the *plein air* painter's approach, however, rather than on the heavier style of Carolus. This is the first example in which Sargent evidenced a definite and personal departure from the style of the master, in a work destined for the Salons. He was gaining his independence gradually, and it is significant that he chose a landscape subject with which to begin the process. He still needed the favor and good offices of Carolus. In the following year Sargent painted a portrait which combines the master's studio techniques with an unexpected landscape detail, thus injecting a gentle claim for independence which did not constitute a definite break. The portrait, *Mme. Edouard Pailleron*, (No. 7) among the first substantial evidences of recognition for Sargent, is one of three eventually commissioned by the Pailleron family. The artist has conceived a daring *tour de force* by placing the formally-gowned lady amid the grounds of her château in Savoie, and the extreme placement of the horizon at the uppermost part of the composition further emphasizes the young artist's wish to be free of the competent stereotypes of his teacher.

One of the solid principles taught by Carolus was that of seeing and painting directly. The rapidity of execution so necessary to the portrait painter was a valuable asset, regardless of the subject at hand. The studio method of copying from the old masters was not a routine or laborious chore with Carolus, but was regarded as a challenge to skillful improvisation. Velasquez was the god of the studio; and in the fall of 1879, Sargent journeyed to Spain in order to study from the great examples in The Prado. Perhaps no single painting influenced Sargent more than *Las Meñinas*, Velasquez' maids of honor. Suddenly, the world became for Sargent one of interior spaces and volumes of hushed air. The study which he made that fall would find its echo years later in the 1899 painting of a Venetian interior; and, more immediately, in portrait commissions such as his great canvas *The Daughters of Edward D. Boit*, which became the sensation of the Salon of 1883.

As of 1880, Sargent had become relatively independent of Carolus and surer of his own directions. His resources as an artist were strengthened that year during a trip to Holland in the company of some friends, including the painter *Francis Chadwick*,



139. VIEW OF THE PONTE VECCHIO, FLORENCE, ca. 1872, pencil

(No. 13). There, in Haarlem, he worked upon copying the Hals banqueting groups. Especially in the oil sketch of two heads in *Study after Hals, "The Banquet of the Officers of St. George's Shooting Company"*, (No. 14) we see the learned lesson of economy of means. Far from seeming a copy, the sketch is a fresh interpretation of the dramatic *chiaroscuro* of Hals. Sargent's style at 1880, therefore, was receiving the beneficial influences of Carolus-Duran, Velasquez and Hals. By 1882, the presence of yet another artist may be detected in his works. James A. McNeill Whistler had created a violent uproar at the Salon des Refusées of 1863, with the submission of a painting entitled, *Symphony in White*. Since their discovery of the Japanese print at mid-century, the avant garde had been directly or indirectly influenced by the theories of occult balance. Whistler's famous "arrangements" derive out of this influence. It is not precisely known when Sargent became aware of his famous compatriot, although the distinct presence of Whistler's color and composition can be apprehended in the *Luxembourg Gardens at Twilight*, (No. 6) of 1879. This feeling is carried forward

with technical modifications in the many studies and finished canvases done in Venice in 1880 and again during the summer of 1882. It is particularly noticeable in the *Venetian Bead Stringers*, (No. 21) and the *Lady with a Fan*, (No. 22). In both of these paintings, architectural shapes become integrated with the figures to produce Sargent's own "arrangements."

The year 1883 was a turning point in Sargent's career. He expanded his studio from the quarters of his earlier student days to the fashionable Boulevard Berthier—a move surely connected with the expectation of a flood of portrait commissions. He had become a regular exhibitor at the Salons where he was represented by numerous portraits as well as the more extravagant genre subjects. While the "flood" never materialized as such, the year was auspicious for it brought to Sargent's new studio one of the momentous opportunities of his career to date. Mrs. Henry White, wife of the soon-to-be American minister to the Court of St. James's had seen and admired Sargent's portraits in the Salon. Her husband preferred to be painted by the older and more prestigious Léon Bonnat, but Mrs. White was resolute through an undoubted number of hours of posing. The portrait, *Mrs. Henry White*, (No. 24) became more than a commission to the young artist; he found himself under an obligation to make a resounding success of the painting, for it would, he knew, soon grace the walls of the White mansion on London's Grosvenor Square. It was a correct assumption, and, in later years, did more to bring him English clients than any other portrait commission.

In the same year, Sargent was finally granted fulfillment of what amounted to an obsession to paint "the unpaintable beauty" of Mme. Pierre Gautreau. During the summer he made innumerable sketches of her at her country house in Brittany, finally commencing the large standing profile portrait which the world knows as *Madame X*. It was at this time that Sargent also created a number of intensely personal portraits of the celebrated intellectual Judith Gautier, daughter of the novelist, Théophile Gautier. The differences in attitudes could not be more striking, for the Gautier pictures are created with a poetic realism for the effects of sunlit fields and the interior illumination, as in her portrait, (No. 28) spontaneously painted on a wooden kitchen table top. On the other hand the Gautreau portrait was conceived as yet another forray on the Salon. Sargent had intended merely to draw a new acclaim from its exhibition. Instead he was met with reactions of shock and ridicule from those who saw *Madame X* in the spring of 1884. Sargent's coldly frank observation of this celebrated beauty told far more about her than was ordinarily allowed in a painting.

The consequences of the Gautreau *scandale* were not immediately felt by the young portraitist. Shortly after the opening of the Salon, he went to England on holiday, returning to the Boulevard Berthier studio at the end of the summer. The steady pro-

cession of clients that he envisioned remained a dream; for the portrait of Mme. Gautreau had not only given him his full recognition as an artist, but it had also succeeded in driving away all of his prospective sitters. Sargent paid for his rent by painting the daughter of his landlord. The haunting loveliness of this young woman, *Suzanne Poirson*, (No. 29) stands in marked contrast to the archness and urbanity of the Gautreau portrait, and offers evidence of the growing divergence in Sargent's work. Henceforth, his commissioned portraits began to take on the quality of the impersonal, the distant observation; and Sargent would reserve for himself those moments of unguarded expression. *Madame X* proved to be an ordeal by fire. Sargent emerged from this experience matured in the ways of the world: to be a successful portrait painter was not necessarily to exercise his full unbridled powers. Clients were not interested in a painter who would reveal their characters to the world; what was required was a likeness of the surface.

By 1885 the break with Paris was complete, and early in the year Sargent transferred his studio to England, eventually taking Whistler's former place in Tite Street, in the Chelsea section of London. That summer, Sargent joined a group of artists working in the country at Broadway, Worcestershire. This area of rural England would be re-visited many times during the ensuing years, for it offered Sargent comradeship with a stimulating intellectual circle that included the American painter Edwin Austin Abbey and the writer Henry James. The idyllic views of nature offered in this setting must have been welcome to him at this discouraging moment in his career. The idea of the grand exhibition piece was never far from his mind. Much as his trip to Spain in 1879 had provided him with ideas for Salon genre subjects, so the gardens of Broadway suggested themes for development. Of particular interest to him was the peculiar effect of the long English twilight of the summer season, and he deliberately went about the observation of this phenomenon, injecting figures into his sketches. The results of these studies, which reveal a combination of a fluid brush with overtones of the Impressionist palette, find consummation in *Carnation. Lily, Lily, Rose*, (No. 34). In the strictest *plein air* tradition, Sargent painted directly from the scene before him, and only during that brief period of the day when the effects of nature gave him the exact quality that he sought to realize. Sargent was not working in the spontaneous manner of pure Impressionism, however; the painting remained unfinished at the end of the summer of 1885, and was not carried forward to completion until the following season. The results of his search for a particular quality of light in this painting emphasize that Sargent was working toward a new realism—one that admitted certain of the technique and color of the Impressionists but which did not sacrifice clarity of drawing nor strong elements of design.

Many of the Broadway paintings done between 1886 and 1889 are more deliberately Impressionist than *Carnation*, particularly when Sargent was concentrating solely



141. MADAME GAUTREAU, 1883, pencil

upon the landscape, devoid of the human element, seen at its height in *Home Fields*, (No. 35). His love for the figurative returned him to painting people in his pictures, but the absence of any formality in these Broadway works gives them an undeniable charm. This quality is to be noted especially in the relaxed manner in which he portrayed *Robert Louis Stevenson*, (No. 38) and *Paul Helleu Sketching*, (No. 43). Many of the paintings from this period present also an unfinished quality, especially noticeable in *The Birthday Party*, (No. 32) and *By the River*, (No. 44), in which certain of the faces and figures remain blank. The results of the Worcestershire experience seem to indicate that Sargent was making a concentrated effort to enrich his command of painting. The experiments in color which so characterize the work of this period were, perhaps, the means by which Sargent sought to purify his art. It is interesting to note that in June, 1889, Sargent was again in France for the opening of the International Exposition, where he was represented by six portraits in the United States section; and in the summer was painting side by side with his friend Monet. Further evidences of Monet's influence may be seen in the *Javanese Dancing Girl*, (No. 42) one of several painted from models found at the Exposition. The colorism of these large studies partakes of a new richness; but the drawing and Sargent's penchant for the particular keeps these strange, and often bizarre figures within the realm of realism.

Sargent remained fairly inactive as a portrait painter to the world outside his own circle of friends until 1887, in spite of continuing efforts to interest the English in his work. Suddenly, early in that year, he received an invitation from Henry Marquand of Newport, Rhode Island. He embarked for the United States almost immediately, secure in the knowledge that his reputation had been growing steadily there thanks to a few paintings which had been bought from the Salons and an especially well-timed article written about him by his friend Henry James. The article was published in the October issue of *Harper's*, and was being read by the American public as he arrived in Newport to commence the portrait of Mrs. Marquand. The Marquand commission led to others that year and the year following. Often he would be asked to do portraits of children, and the effects were usually disarming. Both of the portraits, *Miss Cara Burch*, (No. 40) and *Gordon Fairchild*, (No. 53) the latter done during his second visit to the United States in 1890, are notable for the warm and individual characterization of the children which entirely omits any of the sentimentalism so often associated with such pictures.

During this first trip, the city of Boston seemed to claim him as its own. An exhibition of twenty canvases held there in the early winter of 1888 received a very favorable review, again in *Harper's* under the by-line of Henry James. James' kind and perceptive words, together with the success of the exhibition, created an aura of celebrity about the young artist, drawing Sargent into contact with Charles McKim and Stanford White, of the architectural firm of McKim, Meade and White of New York. It was out



142. STUDY OF DRAPERY FOR *Frieze of the Prophets*, ca. 1894, charcoal heightened with white chalk

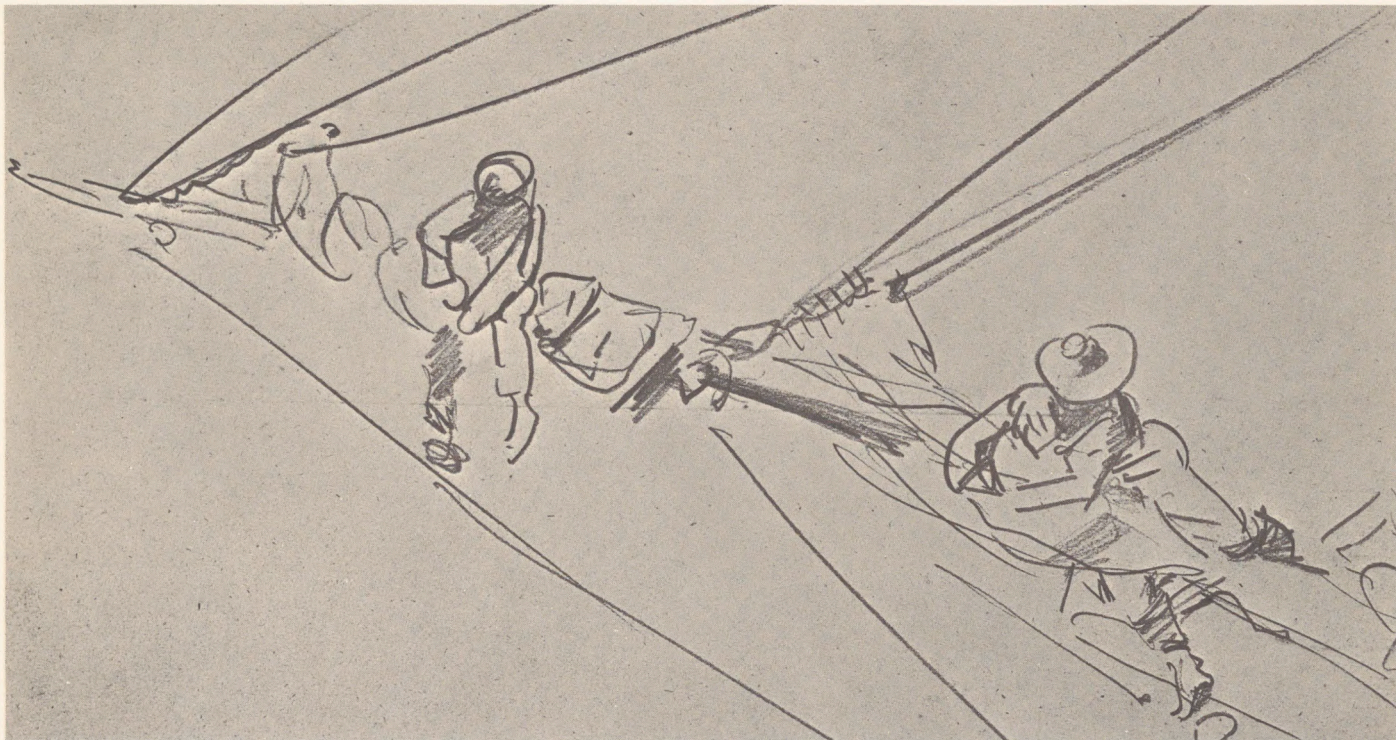


144. A GONDOLIER, VENICE, ca. 1900, pencil

of their meeting that Sargent was given the first of his Boston mural decoration projects. The commission was drawn up in 1890, and the project called for a complete set of decorations for the architects' new Boston Public Library. The association with America grew progressively stronger from this time onward. In the Library murals, Sargent seems to have envisioned the culmination of his talents in which he might carry his career beyond portrait painting into something more universal. Thirty years later, in 1921, the Boston murals would be completed. Thus the project occupied his thoughts almost incessantly for half of his lifetime. Frequent interruptions could not alter his vision of the project, however.

While the second visit to America in 1890 produced more than forty portrait commissions, Sargent's brimming energies brought forth paintings made for his own pleasure. He was beginning to taste the full flavor of his success, and to enjoy life to an extent he had not known before. The theatre world of New York drew his attention, as he was always drawn to color and sound. He painted formal portraits of Edwin Booth and Joseph Jefferson, and reserved for himself the many engaging studies of these two famous actors. In his *Sketch of Joseph Jefferson*, (No. 51) are unmistakable links with the slashing brushwork of the Hals studies. The effect is a penetrating feeling of the immediate presence of the subject, and summarizes in one stroke all of the brilliant power that Sargent brought to bear on his commissioned work. Among the other personalities of this theatre world, Sargent found an extravagantly exotic dancer named Carmencita. Her beauty was "strange, weird, fantastic" as Sargent described her in his conversation. The full length portrait, *Carmencita*, (No. 52) again calls our attention to Sargent's fascination with women of strange and powerful beauty. As with *Madame X*, he has sought to render the character of the model rather than to paint the form exclusively.

With the Boston Library decorations now assured to him Sargent traveled to the Near East in search of source material. The grand design of the project was firmly established in his mind: it would encompass themes dealing with the origins of Western religion, and the rise and triumph of Christianity. The study of archaeological remains might have been carried out in the great museums of Western Europe; but Sargent could only reconstruct the ancient world in his mind from actual contact with the sites and descendants of the Biblical races of man. The rapid technique which he employed as a portrait painter was admirably suited to realizing the volume of work necessary to accomplish on this trip. Much of the haste of this work can be seen in *Water Carriers on the Nile*, (No. 55) which is like a blurred snapshot taken from a moving train. The robes of Bedouin tribesmen are carried over into the Library composition, and appear first in the *Study for "Frieze of the Prophets"*, (No. 58). The bold and energetic treatment of this little study is perhaps a superior drama when compared with the finished mural.



145. MEN ON A SPAR, VENICE, ca. 1900, pencil

The final decade of the 19th century was a period of prodigious activity for Sargent. Not only were the Boston murals weighing heavily upon his mind, but he had finally emerged in England as a major portrait painter whose services were in constant demand. Through the vivacious Mrs. Charles Hunter, his circle of acquaintances in the *beau monde* was expanded considerably. She formed the centerpiece of a large and glittering array of intellectuals and aristocrats, and the essence of her charm and wit shines forth in Sargent's memorable portrait of her, (No. 62). It was into this circle that Sargent brought his French friends, Claude Monet and Auguste Rodin, whose work he felt needed an introduction to English patrons. Honors were now pouring down upon him: in 1897 he was elected to the National Academy in New York, to The Royal Academy in London, and made an officer of the Légion d'Honneur of France.

Each of these honors was valuable recognition; but, paradoxically, as the portrait commissions flowed effortlessly into his studio, Sargent evidenced a growing disillusionment and discontent with this work. The ambivalence which manifested itself earlier in his career, began to enlarge. The fashionable clients became "mugs" to be painted, while he threw himself into the Boston mural project. He began to think of the murals as the salvation of his career, and steeped himself in Biblical lore. Other divert-

ing avenues appeared; and when a group of artists told him of their project to illustrate a new edition of The Bible, he joined in, choosing the life of David as his theme. The monochrome paintings, of which *David in Saul's Camp*, (No. 61) is one of four, were never used; and the project collapsed. A trip to Italy in 1898 produced a number of studies of Romanesque mosaics from church decorations. Often, his foreign holidays seemed to recall earlier, happier times, especially when he visited Venice. In the summer of 1899 he stayed with his old friends, the Ralph Curtises. Resuming that important thread of devotion to Velasquez, he painted *An Interior in Venice*, (No. 63) showing the Curtis family in the drawing room of the Palazzo Barbaro. The raking light, the squarish canvas and the organization of interior space recall the *Study after Velasquez, "The Maids of Honor"*, (No. 10) of twenty years before.

Toward the end of 1905, Sargent made yet another trip to the Holy Lands, ostensibly in search of further material for the Boston decorations. The accounts of this trip indicate that he had no fixed idea of what he wished to accomplish. By this time, travel was a matter of habit, and the one sure form of escape from the demands of his titled sitters in London. Sargent seems to have deliberately immersed himself in the light and color of the Palestinian landscape. The human face and form are nowhere to be seen in these light-drenched paintings such as the *Valley of the Mar Seba*, (No. 71). In the watercolors, the peasant fishermen and goatherders are seen as abstract shapes in the blinding light of the desert. Clearly, the note-taking activities which marked the previous trip in 1891, are not to be seen. And with this excursion, begins the prodigious outpouring of landscapes and genre scenes in which the artist seems to have expanded his energies most successfully during the remaining years.

"A portrait is a painting with a little something wrong about the mouth". It is conceivable that when Sargent so derided his work in 1907 that he had already arrived at the decision to abandon portraiture. The struggles which marked each new commission had little to do with art, and the challenge to his intellect melted away before the insistent demands of his sitters' vanities. By 1909, his resolve to have done with portraiture was a fact. Thus, the ambition which he had so dearly cherished on the threshold of his career in England in 1885, had turned to ashes. He regarded his quarter century of portrait painting a closed and complete chapter. He was at last free to pursue his art unencumbered.

While he had worked with the watercolor medium at various times, Sargent had not used it with any regularity until the turn of the century when his travels became frequent and prolonged. There is nothing to indicate that he considered it other than a sketching medium when he drew *Under the Willows*, (No. 96) in the late '80s; but, by 1905 he had achieved a considerable freedom. No purist when it came to improvising,

he often employed opaque white accents in a manner which reflects something of his oil technique. By this time, Sargent's watercolors had attracted a large and enthusiastic following. From the extensive collection exhibited at the Knoedler galleries in 1909, The Brooklyn Museum acquired its distinguished array of Sargent watercolors. Thereafter, Sargent spent many seasons in active accomplishment, traveling with a small group of his closest friends through Italy, Switzerland and the island retreats of Corfu and Majorca. The watercolors of this period are extremely varied, and reflect the artist's passing moods in a way that his other works cannot.

In the oils we find similar variations, but always based upon the quality of the natural phenomenon before his eyes. In *Olive Trees, Corfu*, (No. 78), he evokes the spirit of his Impressionist interlude; but in the clear air of the Alps, his canvas is once again possessed of a strong colorism and a bold handling such as can be seen in *Simplon Pass*, (No. 81). Sargent never failed to find stimulation in the spectacle of light playing upon objects in nature. In *The Green Parasol*, (No. 119), a watercolor and in oils of the intensity of *Val d'Aosta: A Man Fishing*, (No. 79) light and color are treated with such fidelity to optical effects that they seem to glow with life. One of the dominant motives in all of this period—that of the casually posed figure—suggests that he was finding great delight in his freedom to treat the figure as simply another element in the landscape. And then again, Sargent was wont to fasten his attention wholly upon the figure, placing it out of its usual context as in *The Mosquito Net*, (No. 76) or in *Reclining Figure, Rose Marie Ormond*, (No. 117). Even in the more expected situation, as in *Nonchaloire*, (No. 86) the figure seems wrapped in reveries that carry away the personality of the individual represented, leaving the viewer alone with the abstract shapes. In *Nonchaloire*, as in so many of these spirited pre-war works, Sargent used as a model his niece, Rose Marie Ormond. When he chose to paint her portrait, (No. 90) he did so with such a sympathetic and vibrant realism that it becomes a summation of all of the virtues of his enormous talent.

With the coming of war in 1914, the Alpine and Mediterranean idyl was over. *Graveyard in the Tyrol*, (No. 91), painted during the first days of the fighting is perhaps symbolic. Returning to England, he threw himself into the Boston mural project with renewed vigor. When, in 1916, the remaining lunettes for the Boston Public Library were ready, he accompanied them to the United States and supervised their installation. Expeditions to British Columbia, where he painted *Lake O'Hara*, (No. 92) and visits to the Florida retreat of his friend Charles Deering provided him with new and exciting subject matter. The watercolors made on and around the Deering estate, "Vizcaya", are particularly brilliant. In these, Sargent tightened his draughtsmanship; the results show a more controlled and considered use of the medium without any corresponding loss of vitality. Along with Winslow Homer, Sargent had made the watercolor medium a serious art discipline in the twentieth century.



150. STUDY OF A FIGURE FOR *Hell*, The Boston Public Library Decorations, after 1903, charcoal



151. STUDY OF HORSES' HEADS FOR A MURAL DECORATION PROJECT, after 1903, charcoal

Watercolor served him well in France, in 1918, where Sargent served in the capacity of official war artist for the Imperial War Museum. Much of what he produced on the scene of battle is detached and almost pastoral in feeling when compared with the actual events of the war. Yet, in even the most casually observed scenes, there lingers a mood of pathos, be it in the confused tangle of a destroyed factory or in strange juxtapositions as found in *A Crashed Aeroplane*, (No. 133). The mood of desolation may be also perceived in the many pencil sketches, and in the baleful light of *The Road*, (No. 93), an oil study.

By 1921, the final elements of the Boston Library decorations were in place, and the grand design made whole. Reviewers hailed the work as a Sistine Chapel of American art. To the artist, this intricate and carefully-wrought composition must have



153. STUDY FOR *The Duke and Duchess of Marlborough and their Children*, 1905, charcoal

seemed a consummation of his career. Every problem connected with the murals had received his closest attention. When it was decided that, because of the lighting in the room chosen for the decorations, accented points in the composition failed to work in flat paint, Sargent set about reworking these areas in bas-relief. Concerned with the quality of one of these sculptured portions, he sought the criticism of Augustus St.-Gaudens, making a special trip to Paris in 1899 for the purpose. Sargent's work in sculpture dates from this time; and, while most of his output was directly related to his mural decorations, at least one creation, the *Turkey*, (No. 163) is a realization of purely formal sculptural qualities. As the Library murals progressed, it is evident from the *Study for "Israel and the Law"*, (No. 164) that Sargent thought out his various designs by way of small terra cotta modelings which were later cast in bronze. In 1916, he received an additional assignment to decorate the rotunda of the Museum of Fine Arts, Boston; and again employed preparatory modelings as well as finished bas-relief plaques. In contrast with the brooding power of his Library decorations, the Museum designs seem light and their themes drawn from mythology unconvincing. Certainly there is far more delight to be found in the *Study for "Dancing Figures"*, (No. 165) than in its finished counterpart. By 1922 he had received yet another commission, this time from The Memorial Library of Harvard University. Not only is this last set of decorations smaller in scope than its predecessors, but its theme of patriotic fervor and soldierly sacrifice is almost totally lacking in conviction. Here once more we see the instance of a handsomely realized preparatory *Study for "Conflict Between Victory and Death"*, (No. 167) which is the superior work when compared with the finished painting. It is as if Sargent had expended all of his interest upon the studies, and these become the "original" works, while the painted murals are only spiritless replicas.

Sargent died before the final sections of his Museum decorations were in place. His critics, particularly those who had taken up the cudgel for the avant garde, had lashed out at him for years. The principal point of disagreement which the critics cherished has been reiterated again and again, and may yet be heard today. Stemming from their early enthusiasm for Cézanne and the Post Impressionists, the critics and historians who championed the modern movement looked with scorn upon Sargent, whose art mirrored the appearance of the world. And appearances no longer count for much in art, unless they are sustained by subjective qualities. Sargent was not a theorist; if anything, his faith was pinned to a system of rules and a sense of order that found nourishment within itself. But his mind grasped and admitted much more than his critics often realized.

One of Sargent's principal offenses in the eyes of modern criticism is his virtuoso technique. "Flashy" is a word often employed to describe it. By extension, it may be argued that nothing substantial can possibly underlie such seemingly effortless manipu-



155. BY THE FOUNTAIN, VILLA TORLONIA, FRASCATI, 1907, charcoal



157. STUDY OF DEVASTATED TREES, FRANCE, 1918, pencil

lations. Lacking sympathy with so much of his philosophy, we misunderstand his credo, established in the days of Carolus' studio, which held that "all that is not indispensable is useless." His technique was not an end in itself, but a means by which he could quickly arrive at succinct statements about visual phenomena.

From the beginning, his career was characterized by a wavering from the path upon which it had been rather arbitrarily set. Given opportunities to diversify from portraiture, he seized every one. But he regarded portraiture as his livelihood. While the workmanlike way he went about the late commissions may be criticised for the hard and impersonal qualities with which this approach imbues these portraits, his technique remained powerful until the end.



160. PAUL MANSHIP, 1921, pencil

Sargent's eye saw the physical presence of the world more directly, and his mind resolved that presence into pictorial realism more trenchantly than any other artist of his time. In looking at this exhibition of the full range of Sargent's capabilities, it becomes evident that his career was not a static one, but moved constantly, exploring many alternatives in a search for the fullest realization of his talent. The verdict of modern criticism denied that his art was capable of expression, and the historian became satisfied with the proof of this found in a few weak portraits. At the root of this condemnation, is the new generation's dissent with the established order which Sargent represented more than any other artist in modern times. In these times, art has tended toward the disintegration of appearances in order to grasp at a new significance to be found in subjective values. Now that this movement has plumbed the very limits of expression, perhaps the need is past to repudiate and to ignore those artists who did not contribute to the artistic revolution. And if modern criticism has made heroes of the innovators, we need no longer so strenuously affirm their primacy. The fact and the accomplishment of the modern movement are secure.

It is time to take a calm and unanxious reappraisal of John Sargent's art. To do this we must look to the shapes and colors of his private world.

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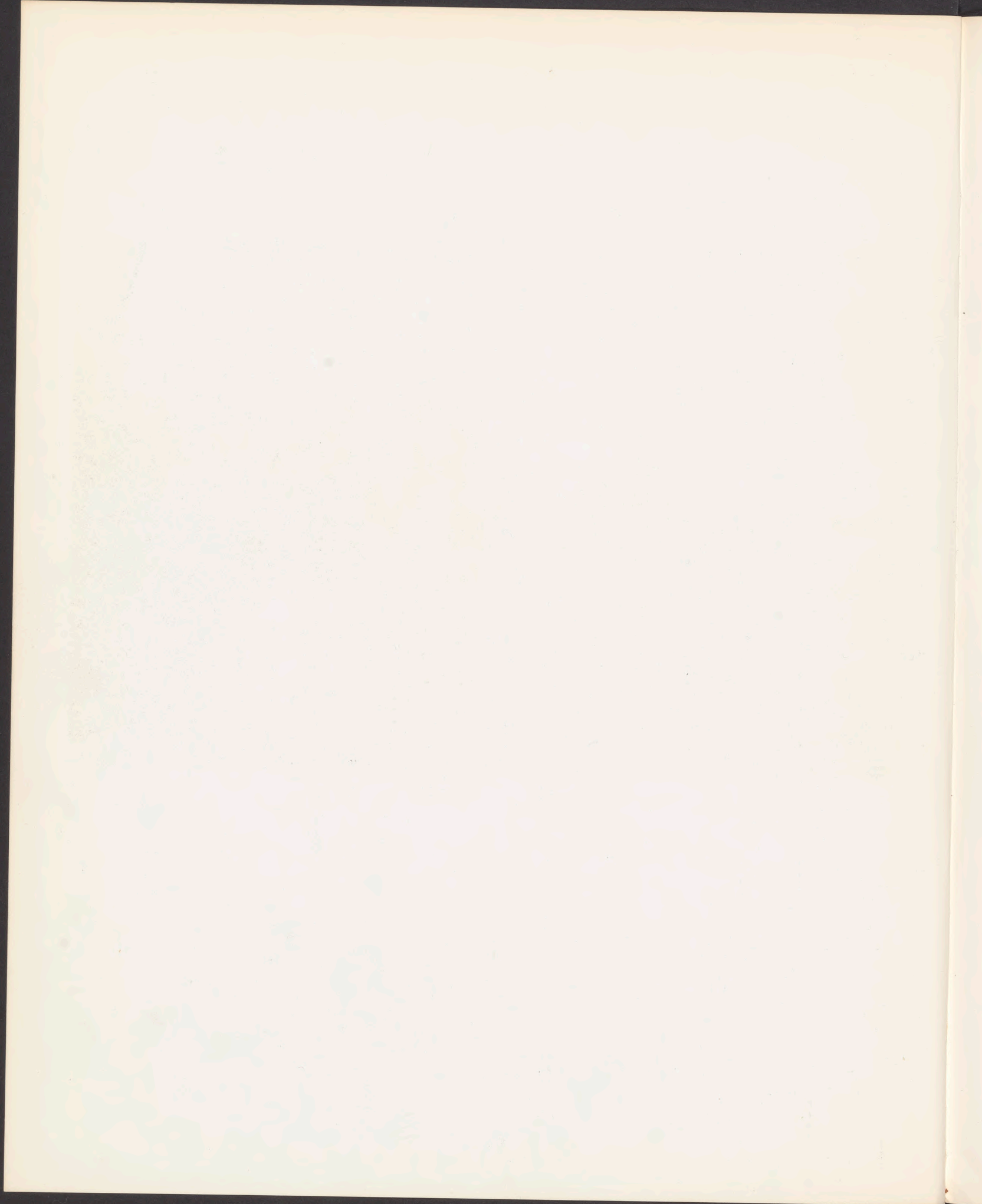
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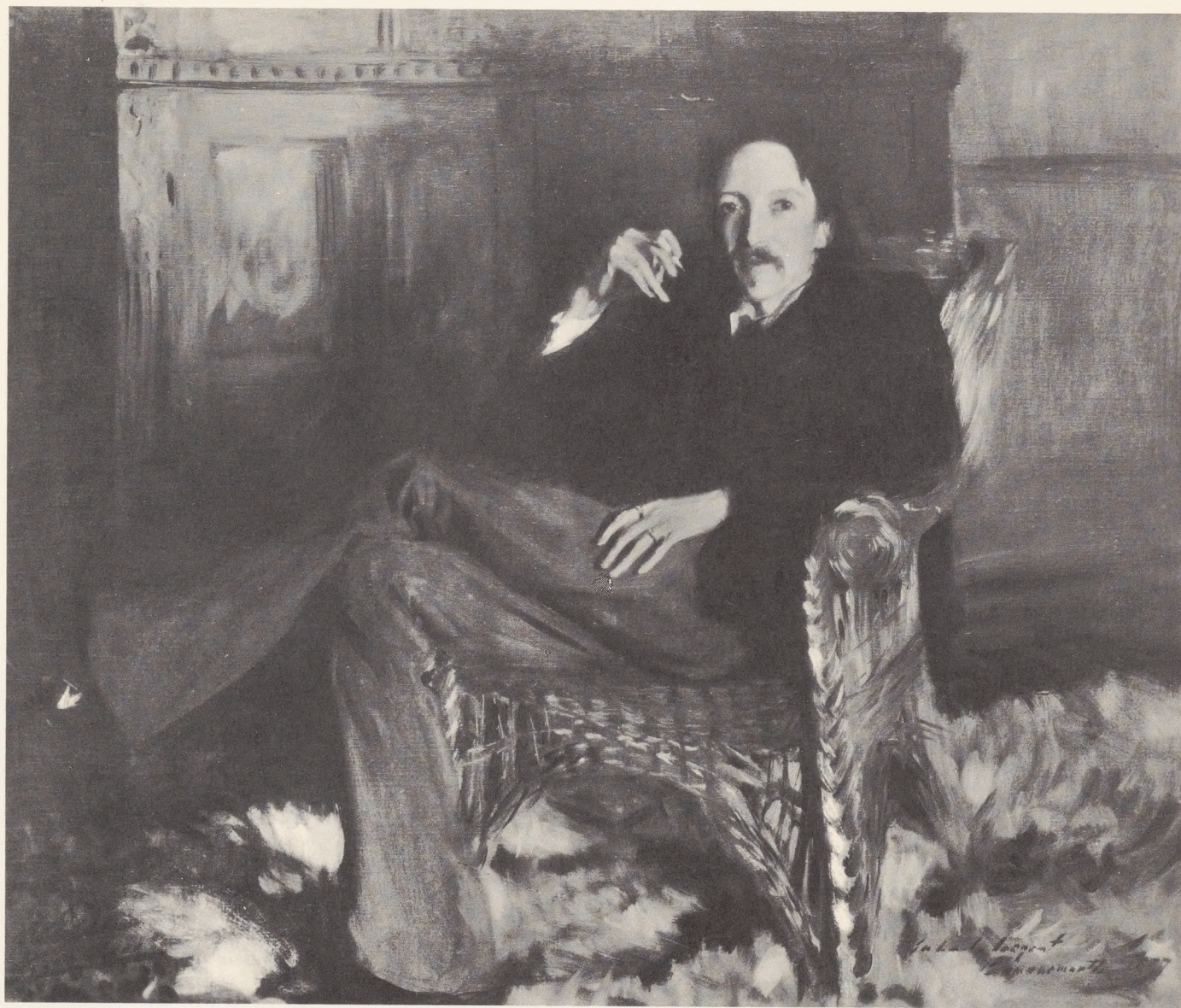
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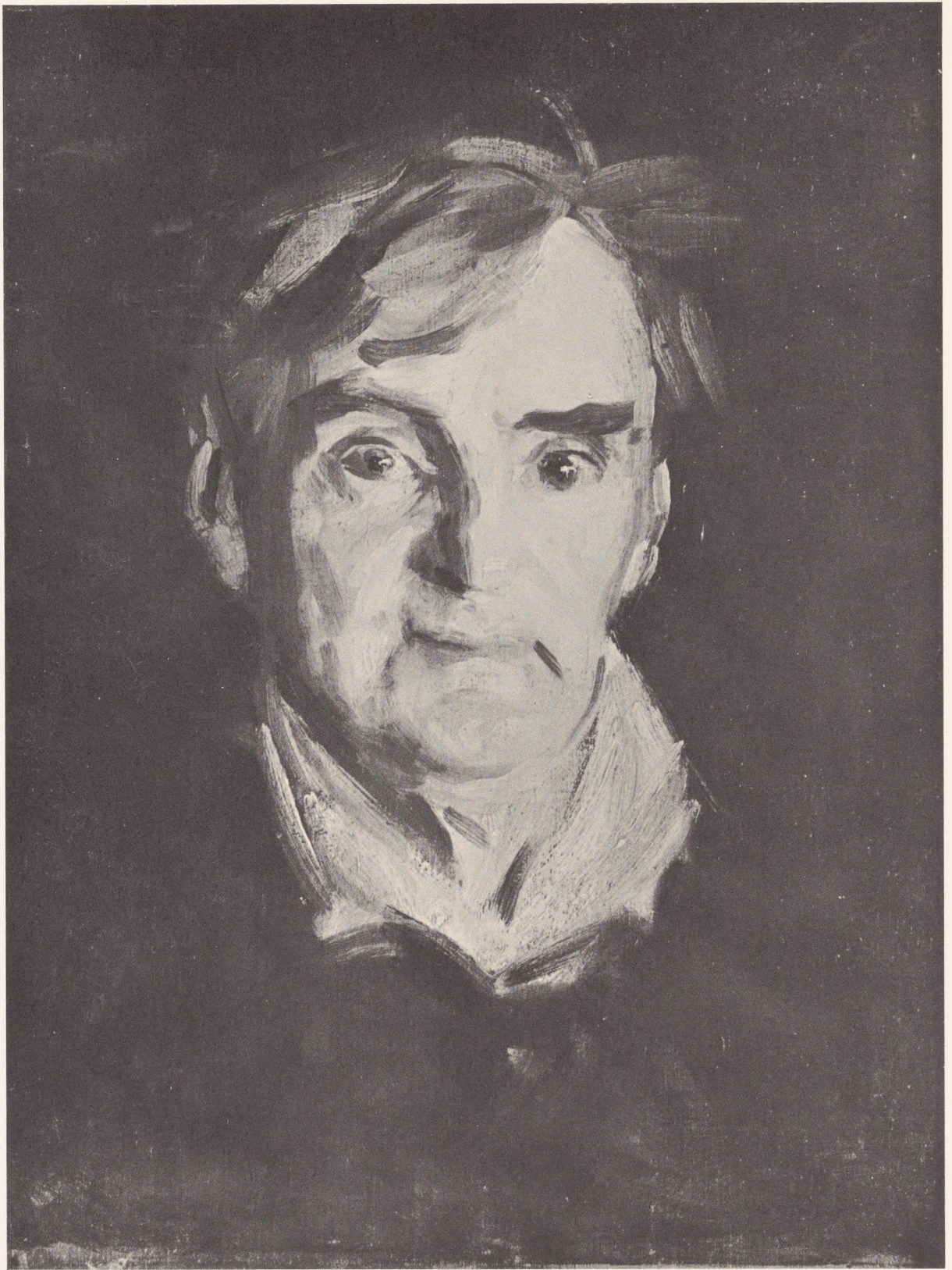
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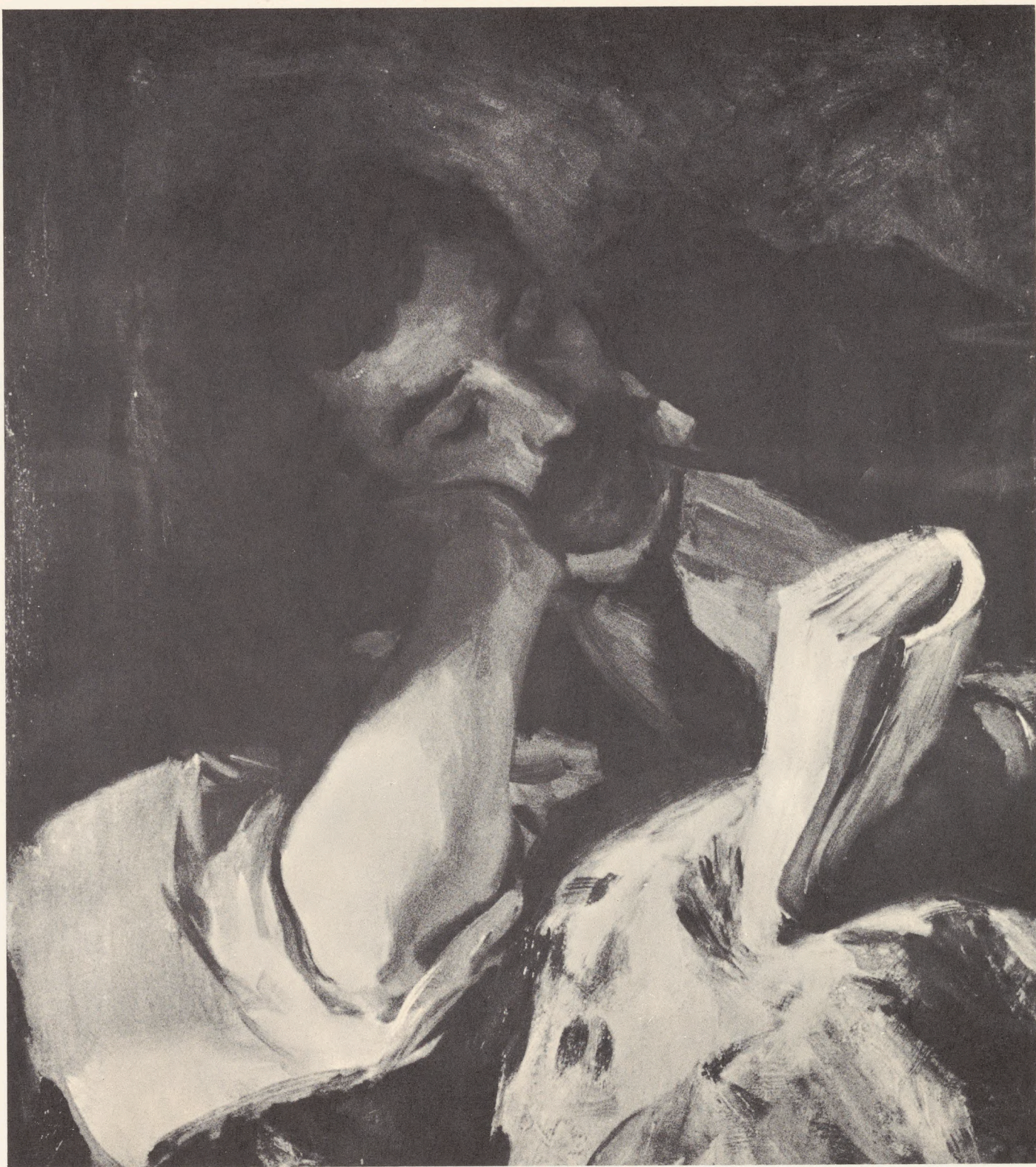
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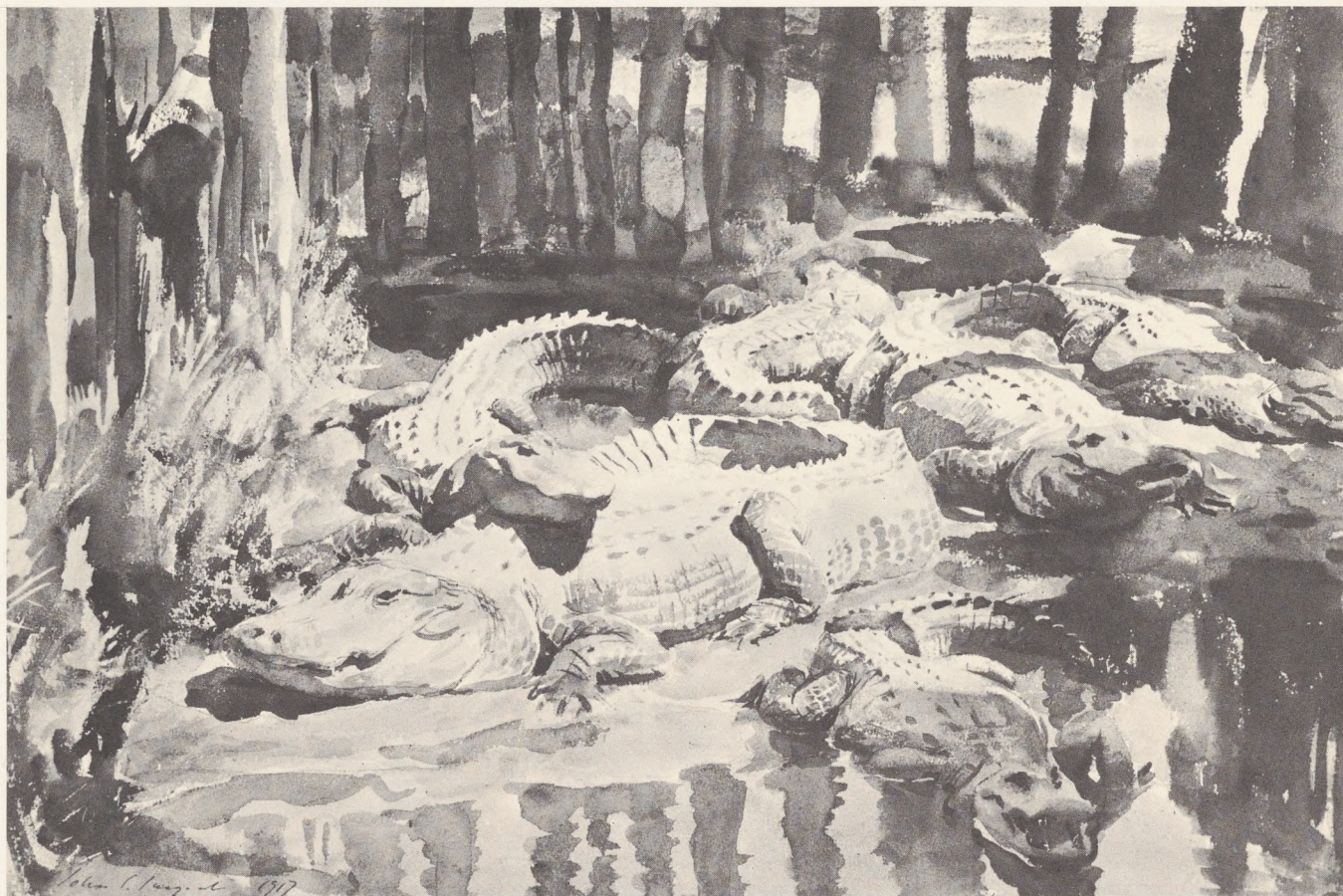
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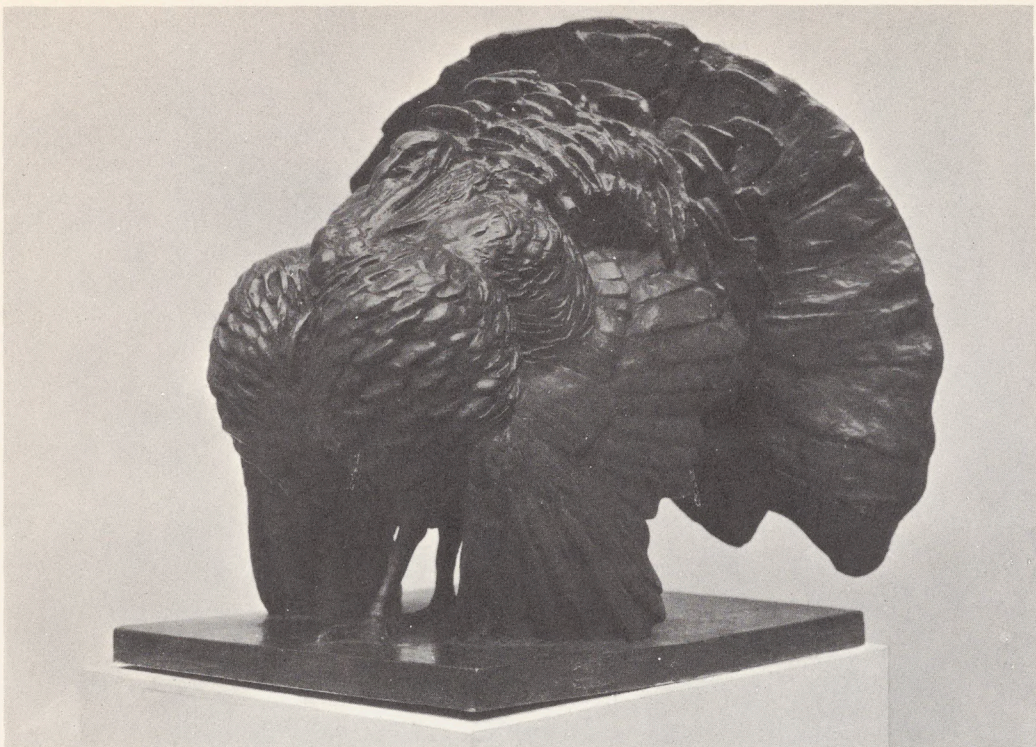
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CATALOGUE
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EXHIBITION



CATALOGUE

DIMENSIONS GIVEN ARE IN INCHES, HEIGHT BEFORE WIDTH.
LISTINGS MARKED (*illus.*) ARE ILLUSTRATED IN THE CATALOGUE.

- * To be exhibited at The Corcoran Gallery of Art only.
** To be exhibited at The Corcoran Gallery of Art and The Cleveland Museum of Art only.
† Not to be exhibited at The Cleveland Museum of Art.

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Collection Mr. Guillaume F. Ormond
57. *John Singer Sargent, Self Portrait*, 1892, 21 x 17, (illus.)
National Academy of Design
58. *Study for "Frieze of the Prophets,"* ca. 1894, 22 x 28, (illus.)
Museum of Fine Arts, Boston
59. *Eleanora Duse*, ca. 1895, 23 x 19
Collection Mr. Harold Hecht
60. *Man Reading (Nicola d'Inverno)*, after 1895, 25¼ x 22¼, (illus.)
Reading Public Museum & Art Gallery
61. *David in Saul's Camp*, 1896, 28 x 26
The Knoedler Galleries, New York
62. *Mrs. Charles Hunter*, 1898, 58¼ x 35¼
The Trustees of The Tate Gallery

63. *An Interior in Venice*, 1899, 25½ x 31¾, (illus.)
Royal Academy of Arts
64. *Gondolas Off the Doge's Palace, Venice*, ca. 1899, 20 x 24, (illus.)
Collection Mr. and Mrs. Robert Cooper, Jr.
65. *On His Holidays*, 1902, 54 x 96, (illus.)
The Trustees of The Lady Lever Art Gallery
66. *Frederick Porter Vinton*, 1903, 25½ x 19¼
Museum of Art, Rhode Island School of Design
67. *A Painter in his Studio*, ca. 1904, 21½ x 28¼, (illus.)
Museum of Fine Arts, Boston
68. *Mrs. Robert Mathias: A Gonfie Vele*, 1905, 64 x 42½, (illus.)
Trustees of the Estate of Robert Mathias
69. *Franciscan Monk in the Garden of Gethsemane*, 1905, 28 x 22½
Portland Art Museum
70. *The Mountains of Moab*, 1905, 25¾ x 43¾
The Trustees of The Tate Gallery
71. *Valley of the Mar Seba, Palestine*, 1905, 27½ x 38¼
Collection Mr. Edwin T. Kasper
72. *Fountain in the Torlonia Gardens*, 1907, 21½ x 27½
Collection Mr. Guillaume F. Ormond
73. *The Fountain: Villa Torlonia, Frascati*, 1907, 28½ x 22
The Art Institute of Chicago, Friends of American Art Collection
- *74. *Statue of Perseus in Florence*, 1907, 50½ x 36
Preston Morton Collection, Santa Barbara Museum of Art
75. *Horses at Palma*, 1908, 20 x 28
Addison Gallery of American Art
76. *The Mosquito Net*, 1908, 22½ x 28¼, (illus.)
Collection Mr. Whitney Warren
77. *Albanian Olive Gatherers*, 1909, 37 x 44½
City of Manchester Art Galleries
78. *Olive Trees, Corfu*, 1909, 20 x 24
Collection Mr. Irving W. Rabb
79. *Val d'Aosta: A Man Fishing*, 1910, 22 x 28, (illus.)
Addison Gallery of American Art
80. *Women at Work*, ca. 1910, 22 x 28
Albany Institute of History and Art, Gift of The Hon. and Mrs. Averell Harriman
81. *Simplon Pass*, 1910, 28¼ x 36½
The Corcoran Gallery of Art
82. *A Waterfall*, 1910, 44½ x 28½
Collection of IBM Corporation
83. *Marionettes*, 1910, 29 x 21, (illus.)
Collection Mr. Conrad E. Ormond
- **84. *The Rialto, Venice*, 1911, 22 x 36¼
Commissioners of Fairmount Park, George W. Elkins Collection, Courtesy Philadelphia Museum of Art
85. *The Rococo Mirror*, ca. 1911, on panel, 23 x 18
Collection Mr. Jean-Louis Ormond

86. *Nonchalante*, 1911, 25 $\frac{1}{8}$ x 30, (illus.)
National Gallery of Art, Washington, D.C., Gift of Curt H. Reisinger
87. *Gypsy Encampment*, 1912, 28 x 36
Addison Gallery of American Art
88. *The Brook*, 1912, 21 $\frac{1}{2}$ x 27 $\frac{1}{2}$
Collection Mr. Guillaume F. Ormond
89. *The Pink Dress*, 1912, 21 $\frac{1}{2}$ x 26
Collection Mr. Guillaume F. Ormond
90. *Rose Marie Ormond*, 1912, 32 x 23, (illus.)
Collection Mr. Jean-Louis Ormond
91. *Graveyard in the Tyrol*, 1914, 28 x 36, (illus.)
Collection Mr. R. T. P. Metcalf
92. *Lake O'Hara*, 1916, 44 x 37 $\frac{1}{4}$, (illus.)
Fogg Art Museum, Harvard University
93. *The Road*, 1918, 15 x 29 $\frac{1}{4}$, (illus.)
Museum of Fine Arts, Boston

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94. *Judith Gautier by Lamplight*, 1883, 14 x 13 $\frac{1}{2}$, (illus.)
Collection Mrs. Hugo Pitman
95. *The Shadowed Stream*, ca. 1885, 13 $\frac{1}{2}$ x 9 $\frac{1}{2}$
Museum of Fine Arts, Boston
- *96. *Under the Willows*, ca. 1888, 12 $\frac{1}{2}$ x 9 $\frac{1}{8}$
Collection Mr. and Mrs. Raymond J. Horowitz
97. *Mrs. Sargent Sketching*, ca. 1890, 13 $\frac{1}{2}$ x 9 $\frac{3}{4}$, (illus.)
Collection Mrs. Hugo Pitman
98. *Bowl of Roses*, 1901, 14 x 10
Collection Mrs. Hugo Pitman
99. *Queluz*, ca. 1903, 9 $\frac{7}{8}$ x 13 $\frac{13}{16}$
The Brooklyn Museum
100. *Cordova: Interior of the Cathedral*, 1903, 9 $\frac{3}{4}$ x 13 $\frac{3}{4}$
Museum of Fine Arts, Boston
101. *Evora, Portugal*, 1903, 11 $\frac{3}{4}$ x 17 $\frac{3}{4}$
Museum of Fine Arts, Boston
102. *Ena Wertheimer with Mancini*, ca. 1905, 20 $\frac{3}{4}$ x 16 $\frac{3}{4}$
Collection Baronne de Bosmelet
103. *Arab Stable*, 1905, 10 $\frac{7}{8}$ x 14 $\frac{3}{8}$
The Brooklyn Museum
104. *Goatherds*, 1905, 10 x 13 $\frac{3}{4}$, (illus.)
The Brooklyn Museum
105. *Hills of Galilee*, 1905, 11 $\frac{13}{16}$ x 17 $\frac{7}{8}$
The Brooklyn Museum
106. *Mending a Sail*, 1905, 10 x 13 $\frac{13}{16}$
The Brooklyn Museum
107. *Boboli*, ca. 1906, 18 $\frac{1}{8}$ x 11 $\frac{3}{16}$
The Brooklyn Museum

108. *Piazza Navona, Rome*, ca. 1906, 21 x 17
Collection Mr. Conrad E. Ormond
109. *In Switzerland*, 1908, $9\frac{7}{16} \times 12\frac{5}{8}$, (illus.)
The Brooklyn Museum
110. *Gourds*, ca. 1908, $13\frac{13}{16} \times 19\frac{11}{16}$
The Brooklyn Museum
111. *Corfu: A Rainy Day*, 1909, $14\frac{1}{2} \times 21\frac{1}{4}$
Museum of Fine Arts, Boston
112. *La Biancheria*, 1910, $16 \times 20\frac{3}{4}$
Museum of Fine Arts, Boston
113. *Florence: Torre Galli, Wine Bags*, 1910, $19\frac{3}{4} \times 12\frac{1}{2}$
Museum of Fine Arts, Boston
114. *Villa di Marlia, Lucca*, 1910, $15\frac{3}{4} \times 20\frac{3}{4}$
Museum of Fine Arts, Boston
115. *Carrara Quarry II*, 1911, 14×20
Museum of Fine Arts, Boston
116. *The Cashmere Shawl*, 1911, $19\frac{3}{4} \times 11\frac{3}{4}$
Museum of Fine Arts, Boston
117. *Reclining Figure, Rose Marie Ormond*, 1911, 20×14 , (illus.)
Collection Mrs. Hugo Pitman
118. *Reading*, 1911, 20×14
Museum of Fine Arts, Boston
119. *Simplon Pass: The Green Parasol*, 1911, $15\frac{3}{4} \times 20\frac{1}{2}$, (illus.)
Museum of Fine Arts, Boston
120. *Venice: Under The Rialto Bridge*, 1911, $10\frac{3}{4} \times 19$
Museum of Fine Arts, Boston
121. *Bedroom Window*, ca. 1911, $9\frac{3}{4} \times 13\frac{1}{2}$
Collection Mrs. Lawrence Hughes
122. *Canal and Gondolas*, ca. 1911, 10×14
Collection Mrs. Lawrence Hughes
123. *The Pink Buoy, Genoa*, ca. 1911, $13\frac{1}{2} \times 21$
Collection Mr. Conrad E. Ormond
124. *A Waterfall*, ca. 1911, 9×13 , (illus.)
Collection Mr. Guillaume F. Ormond
125. *Venice: Sailing Boat*, after 1911, 10×14
Collection Mrs. Hugo Pitman
126. *Venice: Gondolas off S. Giorgio Maggiore*, after 1911, 14×10
Collection Mrs. Hugo Pitman
127. *Shipping, Venice: The Gesuati*, after 1911, 10×14
Collection Mrs. Hugo Pitman
128. *Muddy Alligators*, 1917, $13\frac{9}{16} \times 20\frac{15}{16}$, (illus.)
Worcester Art Museum
129. *The Pool*, 1917, $13\frac{5}{8} \times 20\frac{15}{16}$
Worcester Art Museum
130. *Palms*, 1917, $15\frac{3}{4} \times 20\frac{7}{8}$
Worcester Art Museum
131. *Palms, Vizcaya*, 1917, $13\frac{1}{2} \times 20\frac{3}{4}$
Collection Mr. David Daniels

132. *Shady Paths, Vizcaya*, 1917, $15\frac{5}{8} \times 20\frac{15}{16}$
Worcester Art Museum
133. *A Crashed Aeroplane*, 1918, $13\frac{1}{2} \times 21$, (illus.)
The Trustees of The Imperial War Museum
134. *Tarpaulin Over a Dugout*, 1918, $15\frac{1}{2} \times 20\frac{3}{4}$
The Trustees of The Imperial War Museum
135. *Wrecked Sugar Refinery*, 1918, $13\frac{1}{4} \times 20\frac{3}{4}$
The Trustees of The Imperial War Museum

DRAWINGS

All drawings are on paper

136. *The Matterhorn*, ca. 1868, pencil, $6\frac{1}{2} \times 9$, (illus.)
The Corcoran Gallery of Art
137. *Lake Shore, Menagio*, ca. 1868, pencil, 7×10
The Corcoran Gallery of Art
- 138a. *Study of Monkey's head and hands*, after 1870, pencil, $2\frac{1}{4} \times 4$
- 138b. *Study of Horse and Ox Skulls*, after 1870, pencil, $3\frac{1}{2} \times 5\frac{1}{2}$
- 138c. *Study of a Human Head*, after 1870, pencil, $3\frac{1}{2} \times 3\frac{1}{2}$
- 138d. *Study of a Greyhound*, after 1870, pencil, $4\frac{5}{16} \times 7\frac{1}{8}$, (illus.)
- 138e. *Five Studies of a Greyhound*, after 1870, pencil, $4\frac{5}{16} \times 7\frac{1}{4}$
Museum of Fine Arts, Boston
139. *View of The Ponte Vecchio, Florence*, ca. 1872, pencil, $3\frac{5}{8} \times 5\frac{5}{8}$, (illus.)
The Corcoran Gallery of Art
140. *View of Bellosguardo, Florence*, ca. 1872, pencil, $3\frac{5}{8} \times 5\frac{5}{8}$
The Corcoran Gallery of Art
141. *Madame Gautreau*, 1883, pencil, $13 \times 9\frac{1}{2}$, (illus.)
Collection Mrs. Hugo Pitman
142. *Study of Drapery for "Frieze of the Prophets,"* ca. 1894, charcoal, heightened with white chalk,
 23×17 , (illus.), The Corcoran Gallery of Art
143. *Study for a Mural Decoration Project*, after 1894, charcoal, 19×13
The Corcoran Gallery of Art
144. *A Gondolier, Venice*, ca. 1900, pencil, $10\frac{3}{4} \times 7\frac{3}{8}$, (illus.)
The Corcoran Gallery of Art
145. *Men on a Spar, Venice*, ca. 1900, pencil, $6\frac{1}{8} \times 11\frac{1}{4}$, (illus.)
The Corcoran Gallery of Art
146. *Olimpio Fasco*, after 1900, charcoal, 22×17
The Corcoran Gallery of Art
147. *Study of a Studio Model*, after 1900, charcoal, 18×16
The Corcoran Gallery of Art
- 148a. *Study of a Goshawk and Pheasant*, after 1900, pencil, $5\frac{1}{4} \times 7\frac{3}{4}$
- 148b. *Study of a Talon*, after 1900, pencil, $5\frac{1}{4} \times 7\frac{3}{4}$
- 148c. *Study of an Osprey and Sparrowhawk*, after 1900, pencil, $5\frac{1}{4} \times 7\frac{3}{4}$
Museum of Fine Arts, Boston
149. *Studies of Vultures*, after 1900, pencil, $3\frac{5}{8} \times 4\frac{3}{8}$; 8×5 ; $4\frac{7}{16} \times 5\frac{7}{8}$
Museum of Fine Arts, Boston

150. *Study of a Figure for "Hell," The Boston Public Library Decorations*, after 1903, charcoal, 23 x 17, (illus.), The Corcoran Gallery of Art
151. *Study of Horses' Heads for a Mural Decoration Project*, after 1903, charcoal, 13½ x 19, (illus.)
The Corcoran Gallery of Art
152. *Study for a Mural Decoration Project*, after 1903, charcoal, 16 x 22½
The Corcoran Gallery of Art
153. *Study for "The Duke and Duchess of Marlborough with Their Children,"* 1905, charcoal, 7⅝ x 11, (illus.), Collection Mr. Edward K. Perry
154. *Bedouin Women*, 1905, charcoal, 9¾ x 10
The Corcoran Gallery of Art
155. *By the Fountain, Villa Torlonia, Frascati*, 1907, charcoal, 13 x 9½, (illus.)
The Corcoran Gallery of Art
156. *Henry James*, 1912, charcoal, 20⅜ x 12⅝
Collection of H. M. The Queen
157. *Study of Devastated Trees, France*, 1918, pencil, 9¾ x 14, (illus.)
The Corcoran Gallery of Art
158. *Study of a Bicycle, France*, 1918, pencil, 6⅞ x 4⅞
The Corcoran Gallery of Art
159. *Canon Trailers, France*, 1918, pencil, 7 x 14
The Corcoran Gallery of Art
160. *Paul Manship*, 1921, pencil, 30 x 24, (illus.)
Collection Mr. Paul Manship

LITHOGRAPHS

161. *Study of a Seated Man*, 1895, 11⅝ x 8⅝, (illus.)
Philadelphia Museum of Art
162. *William Rothenstein*, 1897, 18¼ x 14½
Collection Sir John Rothenstein, C. B. E.

SCULPTURES

All sculptures are in bronze; dimensions given are for height without base

163. *Turkey*, after 1913, 17¾, (illus.)
The Corcoran Gallery of Art
164. *Study for "Israel and The Law," The Boston Public Library Decorations*, ca. 1909, 7⅝, (illus.)
The Joseph H. Hirshhorn Collection
- †165. *Study for "Dancing Figures," Museum of Fine Arts Decorations*, ca. 1917, 12
Sargent-Murray-Gilman-Hough House Association
- †166. *Study for "Eros and Psyche," Museum of Fine Arts Decorations*, ca. 1917, 12
Sargent-Murray-Gilman-Hough House Association
167. *Study for "Conflict between Victory and Death," Harvard University Memorial Library Decorations*, ca. 1922, 12, (illus.), The Joseph H. Hirshhorn Collection

CHRONOLOGY

1856

Born January 10 or 12 at Casa Arretini, Florence, of American parents, Dr. Fitzwilliam Sargent and Mary Newbold Singer Sargent

1857

Sister Emily born

1862

Nice, Maison Virello

1865

Pau, Biarritz, and then to London for the first time. Paris, drew animals at the Zoo

1868

Visit to Madrid and to Switzerland in summer; began friendship with Joseph Farquharson, R. A.; Rome for winter, studied with the German-American painter Carl Welsch

1869

Naples, Sorrento, Capri, Munich and Carlsbad during spring and summer; Florence, winter

1870

Florence, February sister Violet (Mrs. Francis Ormond) born; studied at Accademia delle Belle Arti

1871

Dresden, winter made sketchbooks (Fogg Museum)

1872

Switzerland, Tyrol summer; Florence autumn

1874

Florence, and Venice, March and April; Benzeval, Normandy coast, summer; Paris with family, worked Ecole des Beaux-Arts, August; entered studio of Carolus Duran, October where fellow students included Beckwith, Frank Fowler, Edelfelt, J. P. Russell, Alden Weir, Paul Helleu

1875

Family moved to St. Enogat near Dinard; Sargent shared studio with Carroll Beckwith at 73b rue Notre Dame des Champs; joined parents at St. Enogat, June

1876

Paris, April met Monet; first trip to United States, May-August to Philadelphia Centennial, Newport, Chicago, Saratoga, Niagara, Lake George, Quebec, Montreal with mother and sister Emily

1877

Paris, first Salon picture *Miss Watts*; Cancale, Brittany coast with Eugene Lachaise, two months summer; "St. Senoch", Sorchans' country house near Lyons with Lachaise and Beckwith; joined family at Chateau d'Oex, Bex, Switzerland

1878

Paris, *Oyster Gatherers of Cancale (En Route pour la Pêche)*, his second Salon picture won Honorable Mention; Paris, Louvre worked on ceiling *Apotheosis of Maria dei Medici* with Carolus Duran, each painted the other's head into composition; works of Sargent and Whistler shown in America for the first time by the Society of American Artists at the National Academy of Design, New York

1879

Paris, exhibited at Salon portrait of Carolus Duran, *Dans les Oliviers*, and *Capri*; painted two versions of Luxembourg Gardens; second visit to Spain, painted study of *Maids of Honor* by Velasquez at the Prado in Madrid, met Henry Adams in Seville

1880

First visit to Morocco, January; Spain; Holland with Ralph Curtis, Frank Chadwick to study Hals; Venice, studio in Palazzo Rezzonico, family at 290 Piazza San Marco

1881

Paris Salon, four portraits; London to visit the Farquharsons

1882

Paris Salon, *El Jaleo*; Holland with Belleruche and Helleu; Palazzo Barbaro, Venice late summer visiting the Daniel Sargent Curtises; Rome, Florence, Siena in autumn

1883

Paris Salon, *The Boit Children*; moved from Notre Dame des Champs studio, rented Poirson house-studio, 41 Blvd. Berthier; his new neighbors included Boldini, Carrier-Belleuse, Roger Jourdain, and Ernest Ange Duez

1884

London, March; Paris Salon, *Madam X* (Mme. Gautreau) much criticized; summer with Vickers family, first English patrons; rented studio near Albert Hall, Bournemouth to paint Robert Louis Stevenson, November; Paris, winter

1885

Took quarters next to Whistler's old studio, 13 (later renumbered 31) Tite Street, which became his permanent residence about 1900; to Broadway with Abbey, where he met Henry James who had long admired his work; second and last visit to Stevenson at Bournemouth to paint his second portrait

1886

Henry James and Ralph Curtis took Mrs. John L. Gardner to Sargent's London studio to see *Madame X*; Broadway with the Frank Millets; helped to found New English Art Club; finished *Carnation, Lily, Lily, Rose* which he exhibited at Royal Academy 1887

1887

America in September, commissioned to paint Mrs. Marquand, and Mrs. John L. Gardner (Isabella Stewart Gardner), and others in Boston; exhibition of some 20 pictures including *The Boit Children* and *El Jaleo* at St. Botolph Club, Boston winter 1887-88

1888

Bournemouth with family

1889

Bournemouth, father died in April; Paris, on Salon jury, spring; to Giverny with Monet; Paris, painted Javanese dancers at Exposition Universelle; Fladbury Rectory near Broadway for three months, late summer; sailed December 4 for United States

1890

Boston with sister Violet, who stayed with the Fairchilds; New York in February; painted *Carmencita*; exhibited at Society of American artists; commissioned to decorate Boston Public Library; Egypt in December to collect material for Library murals

1891

Athens, Constantinople, Vienna; Villa Ormond, San Remo for July; elected Associate, National Academy of Design, New York; sister Violet married to Francis Ormond, August; joined Abbey at Fairford, Gloucestershire and shared studio with him until 1895; two students, James Finn and Wilfred de Glehn, came from Paris to assist on Boston Public Library murals

1893

The model Nicola d'Inverno became his valet, remained in Sargent's service 20 years; sent nine paintings to Chicago World's Fair

1894

Elected Associate, Royal Academy; awarded Temple Gold Medal, Pennsylvania Academy of the Fine Arts

1895

Took 20 year lease on a studio, 12 & 14 The Avenue (76 Fulham Road), London; installed part of decoration at Boston Public Library

1897

Elected Academician, National Academy of Design, New York; elected Royal Academician, Royal Academy, London; made Officier, Légion d'Honneur

1898

Began Wertheimer series with portraits of parents

1899

Boston, exhibition of 110 works, Copley Galleries

1902

Norway in August, painted *On His Holidays*

1903

Boston, April painted portraits at Fenway Court, home of Mrs. Gardiner; degree of LL.D. conferred by University of Pennsylvania

1904

Degree of D.C.L. conferred by Oxford University

1905

Jerusalem for further mural studies; mother died, he returned to England; began annual autumn trips with sister Emily, accompanied on various occasions by the de Glehns, Eliza Wedgwood, the Misses Barnard, or Violet Sargent Ormond and her children; returned to London, December

1907

Trip to Italy-Rome and Florence

1909

Ordre Pour le Merite; Order of Leopold of Belgium; LL.D conferred by Cambridge University; Corfu, October

1911

Munich, summer; Edwin Abbey died; Italy

1913

Spain

1914

Painting in the Austrian Tyrol at outbreak of war, August

1915

Exhibited 13 paintings at Panama-Pacific International Exposition; death of Henry James

1916

Boston, May; summer trip to Rockies and Canadian west; Boston, murals brought for installation at Public Library; commissioned to decorate rotunda, Museum of Fine Arts, Boston; many charcoal drawings from this date but oil portraits rare; degree of LL.D conferred by Yale; degree of Art D. conferred by Harvard

1917

Painted portraits of John D. Rockefeller and President Wilson for benefit of the Red Cross; visited James Deering, Vizcaya, Florida where he did watercolors; Carnegie Institute exhibition of Sargent and Homer watercolors

1918

In France as official war artist for Imperial War Museum, London

1921

Decorations for the rotunda of the Museum of Fine Arts, Boston installed; asked to decorate the main stairway at the Museum also

1922

Library murals, Harvard designed and completed

1924

Left Boston for London, July; exhibition of 60 oils, 12 watercolors, Grand Central Galleries, New York

1925

London, died April 15 in his house in Tite Street on the eve of sailing to America for installation of the final set of decorations for the Museum of Fine Arts, Boston. These were subsequently unveiled November 3, when the Sargent Memorial Exhibition opened there. Memorial services held in Westminster Abbey, April 24 at noon.

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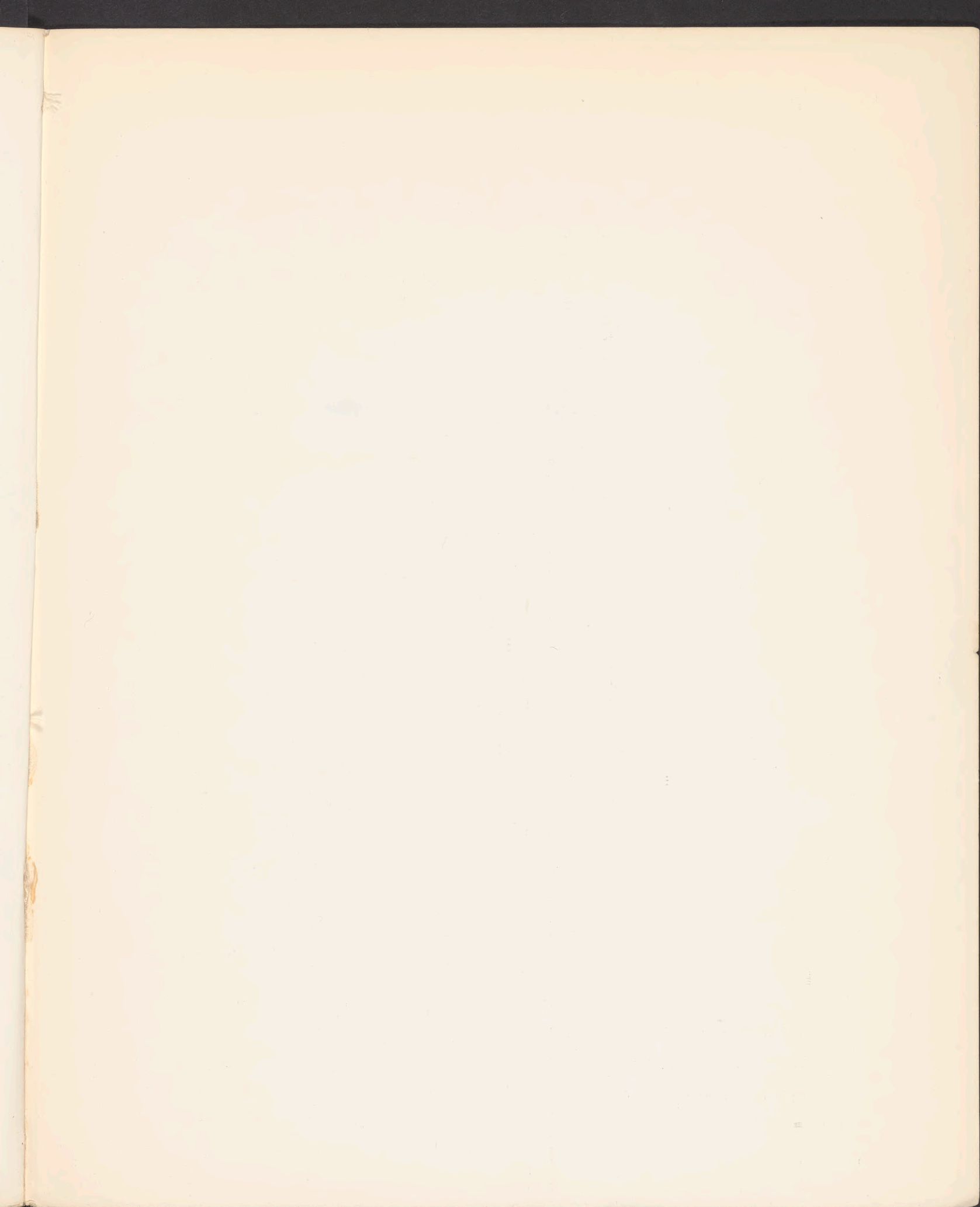
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THE OYSTER GATHERERS OF CANCALE, 1878, (detail)

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